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UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2010-11 SEASON

Wednesday, January 26, 2011
7:30 pm. Walter Hall

NEW MUSIC FESTIVAL
"Keith Kirchoff in Concert: The Electro-Acoustic Piano"

PROGRAM

Disc 1

1. **Chen Yi** (b. 1953) — *Duo Ye* (1984) for solo piano
2. —
3. **Adam Scime** (b. 1982) — *Vagues* (2010) for piano and live electronics**
4. —
5. **Steven Ricks** (b. 1961) — *Medusa Fragments* (2009-10) for piano, video, sampler, and electronics*

INTERMISSION

Disc 2

1.
2. **Elainie Lillios** (b. 1968) — *Nostalgic Visions* for piano and live electronics***
3.
4. **Keith Kirchoff** (b. 1981) — *The Adventures of Norby* (2007) for piano and electronics
5. (Retake: tech problem)

* = *works specially commissioned for this program*
** = *winner of the Kirchoff/UT Student Composition Prize*
*** = *winner of the Kirchoff/UT International Composition Prize*

PROGRAM NOTES

Duo Ye is an old traditional dance music form of Dong Nationality from the Guangxi Province in China. The lead singer sings impromptu in music, words, and tempo, while others dance harmoniously in a circle, with a bonfire set in the middle. - *Chen Yi*

Medusa Fragments is scored for solo piano and keyboard sampler, surround sound electronic music, and video. It was commissioned by pianist Keith Kirchoff and supported in part by a grant from the Laycock Center for Creative Collaboration at Brigham Young University.

After some initial discussion with Keith about writing him a new work, we settled on a sort of duo in which a female character/singer would be represented on video. Ultimately I chose Medusa as the focus for the video character, and began working with author Stephen Tuttle on the libretto. The six original texts he created for this piece attempt to present Medusa in a sympathetic light and reveal the individuals that victimized and used her through her own fragmented ramblings and recollections. Texts one, three, and five are more prose-like and find Medusa obsessing about the primary individuals whose actions led to her downfall: Athena, the Graeae, and ultimately Perseus. Texts two and four are lyrical and reveal Medusa's inner thoughts about an imagined beloved of Perseus, and then Perseus himself. In the sixth and final text, (disembodied) Medusa takes some comfort in reflecting on her offspring, Pegasus.

Medusa Fragments is sung/played by soprano Jennifer Welch-Babidge, and filmmaker Ethan Vincent created the video. Video/design/text artist Brent Barson created the titles and animated text which occurs throughout the piece and which are featured in the final section of the piece. Special thanks also go to Per Bloland for recording some electromagnetic piano material for the electronics part, and to the many BYU film students who assisted with filming and editing the video part. The performance tonight at the 2011 University of Toronto New Music Festival is its World Premiere. - *Steven Ricks*

Nostalgic Visions is a composition for piano and live, interactive electroacoustics inspired by a stanza of "Balada de la Placeta" ("Ballad of the Little Square") from *Libro de Poemas* by Federico García-Lorca (English translation by Robert Bly):

Se ha llenado de luces mi corazón de seda, de campanas perdidas, de lirios y de abejas.
Y yo me iré muy lejos, más allá de esas sierras, más allá de los mares, cerca de las estrellas,
para perdirle a Cristo Señor que me devuelva mi alma Antigua de niño, madura de leyendas,
con el gorro de plumas y el sable de madera.

My heart of silk is filled with lights, with lost bells, with lilies and bees.
I will go very far, farther than those mountains, farther than the oceans, way up near the stars,
to ask Christ the Lord to give back to me the soul I had as a child,
matured by fairy tales, with its hat of feathers and its wooden sword.

Lorca's text expresses the longing felt by one seeking a return to the innocence of youth. The poem's dual time streams, the reality of present day and visions of the past, are expressed musically by the pianist who alternates between playing on the keys and inside the piano. At times present and past are clearly divided; other times the lines between them blur and reminiscence becomes a hopeful yet impossible reality. *Nostalgic Visions* was commissioned by, and is dedicated to pianist Thomas Rosenkranz. - *Elainie Lillios*

The Adventures of Norby is a highly theatrical work. Blending several musical genres together, the pianist taps various parts of the case with his/her hands and fists, plays drumsticks on the floor, and uses mallets inside the piano on the iron frame and the strings. The work derives its title from a series of science fiction novels by Isaac Asimov entitled *Norby, the Mixed-Up Robot*. One of my favorite books as a child, the title character still holds a very sentimental part of my heart. In the books, Norby and his boy owner would travel the galaxy, inevitably get in to trouble, and somehow always manage to save the day. The piece chronicles the exploits (unrelated to the novels) of Norby. This piece was released on the album "Music from SEAMUS: volume 18." - *Keith Kirchoff*

TEXT FOR *MEDUSA FRAGMENTS*

1. The moon in its slow-lunged oscillations does not determine its own apogee. And how I am I to blame for having been the object for another's appetite? In the distance between one celestial body and another, I was neither proximate nor remote. I was nothing radiate and had no thought of gravitation. In truth, I had no thought at all in that state of attentive inattention, both mindful and mindless. Am I to blame, then, for another's desire? Am I to blame for having been opportune? Do I consider fault and might? Do I consider the form that blots out and obliterates another? And what of the wise sister who is no sister at all, the dominant one, the unpeaceful intellect that would build and build only to destroy? She would imagine eclipse without syzygy, a shadow cast from nothing.

2. Does she see your eyes in the stone black night
Does she turn from your vain face, your voice

Does she bear the empty gaze of your blind eyes
Does she know how you shield those black crimes

Are you the shadow hunting her each dark hour
As you hunted me when you forged your fame

Whose eyes are those from which she turns
Whose eyes are those turning her to stone

3. The gray ones, in all their ferocity, were always so much less than fierce. Never the terrors they were meant to be, those vacant crones fell to bickering over each insufficient crumb. And always the same over every inglorious thing. How easily they found themselves dismayed by the pull of the moon, by the shifting breeze, by the scent of things they could never tease out. Weren't they upended more than once by their inability to agree on points of view? Weren't they endlessly frustrated by the absence of depth? And more than any other, shouldn't I have seen coming what finally came? Shouldn't I have seen that so much of their blathering would eventually give me up? One can hardly fault those enormous appetites after so many years with such feeble reserves, but I should have known what so much hunger could do. If they were easily fooled by that warrior child (so soft and so vain), it was only because I had already fooled myself. I was the one who trusted them to be as terrible as the deep, wicked sea. I was the one who thought them wise enough to distinguish between here and gone.

4. Did I see too clearly in the stone black night
Or was your need simply greater than mine

Was the pediment so bare, the cornice so lacking
Have my eyes guarded you as you hoped they might

Do you think of me each time evil passes by
Or has the myopic mind allowed you to forget

Are you still so full of blank awe or do you see me on
Every door, every window, and everywhere you turn

5. Eyes to see were never eyes to be seen.
My eyes, my eyes, they are seen and all-seeing.

And the ill-conceived hero, that half-breed, had no cause with me.
I conceived the cause, I am the cause.

What was I but the means to his eventual tyranny, the catalyst that sent him running here and there?
Here and there, here and there, you did send me running.

Inciting the masses with nothing more than a burlap sack.
Exciting the masses. Delighting the masses.

He made so many statues of those archaic beasts.
A garden, yes, to excite and delight.

He petrified so much.
I defied only you.

It must have seemed that his magic was something more than one good trick.
Wasn't it something? Something grand, something to behold. Weren't we a pair, the two of us?

They would have had reason to run from him, eyes to the ground. But in the end was he really so much more than a short-tempered collector of rocks?
Much more. So very much more. You'll never know how much more.

Was he more than a petty thief?
A pretty thief? A pretty thievery? More and more and more and more.

To me he was nothing but the source of false perceptions. Deceptions. Reflections. Deflections.

The cause of all these phantom sounds.
I hear them too.

He was nothing but a selfish child
I hear them too.

Who shook for fear
Here and there and there and there.

One who turned from me for all the wrong reasons?
All these phantom sounds.

6. Apotheosis
Before the offspring sprang from that fount unfailing. Before Bellerophon, with all his pride and presumption, thought he could hitch a ride and join those whose pride had already presumed too much. Before the silver sliver slipped into that golden bridle. Before the foal fooled the fool into foolhardy flight. Before chimera fell to the stings of that horsefly. Before all that, the Gorgon gorged on and on and on and on and on until that good flood of blood that made a fount of a neck, that made of widow of so much spite.

But now she's gone (I am) and all that remains is Gorgophone (that phony), that ungorgonian one hiding behind so much gorgoneia (so sad and lonely). The head wasn't enough, it seems, so her father took my name as well. But only after he tried to steal my seed, my steed, even tried to lay claim to that spring that sprang where I lay lame, even tried to pretend that it was he who bridled and tamed and had dominion over the blood of my neck (where no episiotomy was ever going to do the trick). But it wasn't the feather-footed one who rode my baby, my unweary one, that gale who can't help but spring springs with each plumed footfall. Wings and wings and everyone has wings these days. So many wings. Even the whore swings on horse wings.

But down here it's just me and all the bellerphontic ones among the living dead, down here among the unintentional bearers of our own bad news, down here among the uncatasterised catastrophes, the uncatechized, the gelded ones (plenty of steers down here), the unhanded and beheaded, the also-rans. But baby, my baby flies high. There he goes, there he rides, bucking fool after fool after fool. Baby, oh baby. Baby, my blood. Baby, didn't we witch and bewitch. Baby oh baby oh baby, didn't we laugh while we could.

BIOGRAPHIES

Keith Kirchoff is one of the most unique artists from his generation. As a pianist and composer, he works towards enhancing the status of classical music in American culture by educating audiences before and during performances, lecturing internationally, and stressing the importance of modern music to keep classical music alive and current. His programs focus on unusual, neglected, and new works and his repertoire ranges from the 18th to the 21st centuries.

Kirchoff has played in many of the United States' largest cities including New York, Boston, Miami, Chicago, Los Angeles, Minneapolis, and Pittsburgh, as well as major cities throughout Italy, England, Canada, Belgium, and The Netherlands. Described as "energetic, precise, (and) sensitive," he has appeared with orchestras throughout the U.S. performing a wide range of concerti, including the Boston premier of Charles Ives' *Emerson Concerto* and the world premier of Matthew McConnell's *Concerto for Toy Piano*, as well as more traditional concerti by Tschaikowsky and Chopin. He has also been a featured soloist in many music festivals including Performing Arts at CAM (Chelsea Contemporary Art Museum, New York), the Society for Electro-Acoustic Music in the United States (SEAMUS), the Oregon Festival of American Music, PianoForte Chicago, The Experimental Piano Series, Ives and His World, and The eXtensible Toy Piano Project.

Although not yet 30 years old, Kirchoff has already premiered over 100 new works and commissioned nearly two dozen. As a strong supporter of modern music, he has worked closely with many prominent composers including Christian Wolff, Frederic Rzewski, and Louie Andriessen. A highly sought after lecturer, Kirchoff has presented seminars, lectures, and master classes on the music of the 21st century at many of the country's largest universities. One of the nation's prominent performers of electronic music, his "Electro-Acoustic Piano" tour has been presented throughout two continents, and in January 2011 he is co-hosting with the University of Toronto an international composers competition seeking music for piano and live electronics. The first album in his Electro-Acoustic Piano series will be released early in 2011 .

Also leading authority of early 20th century American modernism, Kirchoff has toured and lectured extensively on the music of Cowell, Ives, Becker, Ornstein, and Antheil. He is currently working on a large-scale project to edit, typeset, publish, record, and promote the previously unpublished music of the late John J. Becker, and the first album of his four volume anthology on the music of Leo Ornstein is to be released later this year.

As a composer, Kirchoff is equally comfortable in acoustic and electronic mediums. The 2010 Rozsa Visiting Artist & Composer at the University of Tulsa, Kirchoff has been awarded residencies at the Banff Centre for the Arts, New York Mills, the Kimmel Harding Nelson Center for the Arts, and Wildacres, and has been a guest composer/pianist at several Universities including the University of Missouri-Kansas City, Cal State, University of New Mexico, University of North Florida, Brigham Young University. He has received commissions from Vital Signs Ensemble, tuba player Jeffrey Meyer, organist Matthew McConnell, pianists Shiau-uen Ding and Kai Schumacher, soprano Christine Keene, and Telling Stories Music. Often performing his own works in recital, his music, which has been described as "hyperactive," has also been performed throughout the United States, Canada, England, and Germany by many respected musicians and ensembles including the California E.A.R. Unit, the Firewire Ensemble, mezzo-soprano Erica Brookhyser, violinists Carmel Raz and Stephanie Skor, cellist Alex Kelly, and pianists Albert Muhlbock and Mabel Kwan.

As a composer, Kirchoff has been awarded grants from Meet the Composer and the Foundation for Contemporary Arts, and as a pianist he has won many awards including the 2006 Steinway Society Piano Competition and the 2005 John Cage Award.

Kirchoff's primary teachers include Dean Kramer, Stephen Drury, and Paul Wirth. He received his Bachelor of Music degree at the University of Oregon in 2003 graduating summa cum laude and then received his Master of Music degree at New England Conservatory in 2005. He has also studied composition with Michael Gandolfi and Jeffrey Stolet, and conducting with Richard Hoenich. In addition to his recordings on his independent label Thinking outLOUD Records, Kirchoff has released recordings on the New World, SEAMUS, and Zerx labels.

Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her music explores many sound worlds; sometime referential ones such as the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow or pebbles shuffling in water. Her compositional output includes electroacoustic and acoustic works, music for instruments with live interactive electroacoustics, and collaborative immersive multimedia audio/visual installation environments. Her research interests include sound diffusion as the performance practice of electroacoustic music, audio spatialization employing Ambisonics (3D audio), critical listening as a creative aid and Deep Listening®.

Her creative work and research has been funded through grants and commissions from organizations including the International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, Rèseaux, ASCAP/SEAMUS, Kalamazoo Animation Festival International, Louisiana State University's Center for Computation and Technology, Sonic Arts Research Centre Belfast, Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents and National Foundation for the Advancement of the Arts. She has also received commissions from individual performers including saxophonist Steve Duke, soprano Diane Ragains and pianist Thomas Rosenkranz.

Elainie's composition, Veiled Resonance for soprano saxophone and live, interactive electroacoustics was recently awarded First Prize in the 36th International Competition of Electroacoustic Music and Sonic Art/Bourges 2009. Elainie's music has received other awards and recognition from international competitions including

the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Concours Internationale de Bourges, Pierre Schaeffer Competition, Kalamazoo Animation Festival International and La Muse en Circuit Radiophonic Competition.

Her pieces have been presented nationally and internationally at conferences, concerts and festivals including the International Computer Music Conferences (New York, Belfast, New Orleans, Miami, Göteborg, Cuba, Berlin), Society for ElectroAcoustic Music in the United States National Conferences (Minnesota, Indiana, Utah, Iowa, Oregon, California, Arizona, Louisiana, Texas, New Hampshire), Australasian Computer Music Conference, 3° Festival di interpretazione della musica acusmatica and others. Her collaborative animation work has been screened at international festivals including SIGGRAPH 2009, Melbourne Animation Festival, London Animation Festival, Les Sommets du Cinéma D'Animation de Montréal, Visual Music Marathon, Red Stick Animation Festival, Kalamazoo Animation Festival International and the International Digital Media Art Association IDEAS Festival. She has been featured as a special guest composer at the Groupe de Recherches Musicales, Rien à Voir, festival l'espace du son, June in Buffalo Festival, Mountain Computer Music Festival, Future Music Oregon, Western Oregon University Electronic Music Festival, Louisiana State University and Ionian University Corfu.

Elainie's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included in New Adventures in Sound Art's The Radio Art Companion. Three of her pieces were released in 2009; Veiled Resonance for soprano saxophone and live interactive electroacoustics on "SEAMUS Volume XVIII", Toronto Island Contrasts on "Deep Wireless 6" and Listening Beyond the LMJ Mix on Leonardo Music Journal Volume 19.

Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio where she teaches applied composition, music technology and experimental digital audio and animation.

Adam Scime (b.1982) is a young composer living in Toronto, currently studying with Gary Kulesha at the University of Toronto where is a full fellowship doctoral student in composition. Previous to his current position at U of T, Adam studied composition at the University of Western Ontario with Peter Paul Koprowski and Paul Frehner. Though still early in his career, Adam has received several public performances of his pieces by local ensembles and performers. Recently, Adam was selected to participate in the Chrysalis Composers Workshop with the Continuum Contemporary Enemble during which his piece *Fixity* was performed under the baton of Christopher Butterfield. Adam has also been appointed Composer in Residence with the gamUT ensemble for the 2010/2011 season.

Adam has written extensively for orchestral, chamber, solo, and electro-acoustic mediums. He has taught theory, ear training, and electro-acoustic composition courses at UWO and U of T. Despite moving to Toronto very recently, Adam has already become involved in the local new music community. He recently became a member of angelus novus, an established collective of composers who seek to promote the performance of electro-acoustic music and sound art. In addition to his activities as a composer, Adam also performs as a pianist and double bassist. For Toronto's 2009 Nuit Blanche Arts Festival, Adam performed under Music Director Brian Current for a performance of James Tenney's installation piece In a Large Open Space. As a double bassist, Adam has attained the principal position with the UWOSO and the UTSO, is currently an active free lance performer in the greater Toronto area.

Steven L. Ricks (b. 1969) received his early musical training as a trombonist in Mesa, AZ. He holds degrees in composition from Brigham Young University (B.M.), the University of Illinois at Urbana-Champaign (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Studies from King's College London in 2000, supported by a Graduate Research Fellowship from the University of Utah. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, Bill Brooks, and Michael Hicks.

Mr. Ricks' prizes and honors include First Prize in the 1999 SCI/ASCAP Student Composition Competition, and four Barlow Endowment Commissions. He has been a fellow at June in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including the the New York New Music Ensemble, Earplay, the California EAR Unit, the Talujon Percussion Quartet, flutist Rachel Rudich, pianist Ian Pace, and violinist Curtis Macomber. He is currently on the Board of Advisors of the Barlow Endowment, and an Associate Professor of Music Theory and Composition at BYU where he directs the Electronic Music Studio.

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), **Chen Yi** blends Chinese and Western traditions, transcending cultural and musical boundaries. Through doing so, she serves as an ambassador to the arts, creating music that reaches a wide range of audiences, inspiring people with different cultural backgrounds throughout the world. She holds both a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore Symphonies, the Brooklyn, New York, and Los Angeles Philharmonic, Sächsische Staatskapelle Dresden, the St. Paul Chamber Orchestra, Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

Dr. Chen has received fellowships from the

Guggenheim Foundation and the National Endowment for the Arts, as well as the Lieberson Award from the American Academy of Arts and Letters. Other honors include first prize in the Chinese National Composition Competition, the Lili Boulanger Award from the National Women Composers Resource Center, New York University's Sorel Medal, the CalArts/Alpert Award, a Grammy Award, the University of Texas Eddie Medora King Composition Prize, the Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001, respectively), the Chamber Music Society of Lincoln Center's Elise Stoeger Award, the Edgar Snow Memorial Fund's Friendship Ambassador Award, the Kauffman Award in Artistry/Scholarship from the UMKC Conservatory, and honorary doctorates from Lawrence University in WI, Baldwin-Wallace College in OH, the University of Portland in OR, and The New School University in NYC. Chen Yi was the first woman to receive a master's degree in composition in China when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. She is also the first woman to give an evening multimedia orchestral concert in the US (for orchestra, choir, Chinese traditional instrumental soloists, dancers, and image projection – the Chinese Myths Cantata), which occurred during her 3-year residency with The Women's Philharmonic and Chanticleer, supported by Meet The Composer. She has given two more whole evening concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus in 2001 and 2008, and was appointed Changjiang Scholar Visiting Professor at the Beijing Central Conservatory by the China Education Ministry in 2006.

Premieres in 2009 included Septet, a mixed ensemble piece for Prism Saxophone Quartet and Music From China, Prelude and Fugue for the St. Paul Chamber Orchestra (MTC/ASOL Music Alive Residency), a duet From Old Peking Folklore for the Music Teachers' Association of California Friends of Today, and Jing Marimba for the Zeltsman Marimba Festival. New commissions include a wind ensemble work, Dragon Rhyme, premiered by the Hartt School of Music Wind Ensemble at Carnegie Hall, a work for the San Francisco Girls Chorus and Cypress String Quartet, and a work for solo violin (in memory of her violin teacher Lin Yaoji) to be premiered at the China National Concert Hall. Future commissions in 2011 include works for eighth blackbird, the Mid-America Competing Band Directors Association, the American Choral Directors Association, Singapore ACJC, Gustavus College Orchestra (MN), Central Bucks High School Choir (PA), and the Seattle Symphony.

Recent world premieres from 2008 include a song cycle From the Path of Beauty for Chanticleer and the Shanghai String Quartet, Suite from China West for the Metropolitan Wind Symphony, Tunes from My Home for the Newstead Trio, a recorder concerto, Ancient Chinese Beauty, for Michala Petri, Concerto for Reeds for oboe, sheng, and chamber orchestra, Rhyme of Fire for the Royal Philharmonic Orchestra (commissioned by the BBC Proms and conducted by Leonard Slatkin), Woodwind Quintet No. 3 for the Eastman School of Music, and Prospect Overture for the China National Symphony Orchestra, commissioned by and premiered at the China National Center for the Performing Arts to celebrate the 2009 New Year in Beijing, conducted by Daniel Harding.

Important premieres in 2007 include Three Bagatelles from China West for flute and piano at Carnegie Hall (for the 21st Century project Meet The Composer flute book, Eight Visions), Tibetan Tunes for the New Pacific Trio (Barlow Endowment for Music Composition Commission Award), Looking at the Sea for the Peninsula Women's Chorus, and China West Suite for Dennis Russell Davies and Maki Namekawa at the Ruhr Piano Festival in Germany. Other world premieres in 2005 and 2006 include Celebration for the Maryland Classic Youth Philharmonic, Spring in Dresden for Mira Wang and Sächsische Staatskapelle Dresden (co-commissioned by the NY Phil, premiered in Germany), the 2006 Pulitzer Prize finalist *Si Ji* (Four Seasons) for the Cleveland Orchestra (a Roche Commission, premiered at the Lucerne Music Festival in Switzerland, Severance Hall in Cleveland, and Carnegie Hall), Ji-Dong-Nuo, commissioned by Carnegie Hall for Emanuel Ax, Ancient Dances for Wu Man, commissioned by the Walton Arts Center in Arkansas, The Ancient Beauty for Music From China and the Philadelphia Classical Symphony, and Han Figurines, commissioned by Opus 21 and Fontana Chamber Arts.